



Department of Practical Art,

MARLBOROUGH HOUSE, PALL MALL, LONDON.

**ANNUAL EXHIBITION AND INSPECTION OF THE
WORKS OF STUDENTS,**

FOR THE YEAR 1853.

I. THE public exhibition of the works of the students of the several schools of the Department of Practical Art in competition with each other having proved satisfactory as a means of ascertaining their annual progress, and of stimulating the students to increased exertion, the Lords of the Committee of Privy Council for Trade have made the following regulations for the transmission of the works of the students in 1853:—

These works, as included in the twenty-three stages of instruction hereafter named, are to be sent in two divisions: those of the more advanced stages of instruction included under numbers 9, 12, 14, 15, 16, 17, 18, 19, 20, 22, 23, on or before 20th April 1853. Those works which indicate the elementary progress of the students, included under stages 1, 2, 3, 4, 5, 6, 7, 8, 10, 11, and 13, are to be sent on or before 1st November 1853.

II. In accordance with the recommendations of Sir Charles Eastlake, P.R.A., Mr. Maclise, R.A., and the Art-Superintendent, my Lords have determined that the nature of the works to be submitted for inspection, and the examples from which they are to be prepared, shall, as far as possible, be defined, and be the same throughout all the schools. To the subjoined summary of the stages of instruction, a list of the various examples from which the works are to be prepared is attached, and each school will be informed of the number of works in each stage which it will be required to send; and it must be understood that while it is required that this number must be sent for inspection, the selection of the best examples to this amount by the Head Master renders it unnecessary that more should be forwarded. The Head Master, in making the selection in the various stages, is required to number the works of his students in each stage according to his opinion of their merit.

SUMMARY of the STAGES of INSTRUCTION.

Number of Stages.		Number of Works required from the	School.	Number of Works sent from the	Examples to be used by the Students in preparing Works for Competition and Inspection.
DRAWING COURSE.	Ornament	1. Geometrical perspective and architectural detail			Sets of the geometrical and perspective work prepared for the use of the schools. Gruener's Tarsia, plate 21. Ornamental scroll from the gates of the Madeleine. Ancient car from the facade of Gruener, p. 14, or renaissance rosette, published by the Department. Architrave of gates by Ghebert (the egg plant). Torso of the Laocoon from Herman's outlines. The anatomical figure of Houdon. The Discobolus of Myron, or the Fighting Gladiator. The bones and muscles filled in to the outline of the Discobolus of Myron, from the round, or to the hand, foot, and head of a figure full size. Ornament from the architrave of the gates by Ghebert, (the pomegranate portion). Discobolus of Myron, or Venus de Medici. The upper part of a pilaster from Sta. Maria del Popolo, B. A. 38., or part of a panel from the Martenengo tomb, modelled on a soft ground. Discobolus of Myron, 2 feet high, in relief, or Venus de Medici.
		2. Outlined from the flat			
		3. Outlined from the round			
		4. Shaded from the flat			
	The Figure	5. Shaded from the round			
		6. From the flat, outlined or shaded			
		7. Outlined from the cast			
		8. Shaded from the cast			
		9. Anatomy			
PAINTING COURSE.	Ornament	10. Flowers, drawn from nature			
		11. In monochrome			
		12. In colour			
	Flowers	13. From the flat			
		14. From nature			
MODELLING COURSE.	The Figure	15. Compositions and studies of colour of shells, birds, &c.			
		16. From casts			
		17. In colour			
		18. Ornament			
		19. The figure			
MODELLING COURSE.	The Figure	20. Flowers, &c., from nature			
		21. Studies from the life			
		22. Elementary design			
		*23. Applied design, modelled and flat			
		24. Fabrics			
Totals					

N.B.—Where the examples named are not in use in any school, application should be made for them to the Secretary at Marlborough House.
* The numbers in this stage are not limited.

III. The following rules are to be observed in transmitting the works of the various schools. They are to be forwarded, at the times before stated, addressed to the Secretary at Marlborough House, Pall Mall, London, arranged under the various stages of instruction in the above list, and numbered by the Head Master according to his sense of their merits in each stage. To each work must be attached—1. The name of the school from which it is sent. 2. The name and age of the student. 3. His present or prospective occupation. 4. The length of time he has studied in the school. 5. To which of the 23 stages the work belongs. 6. The signature of the Head Master, and the date. 7. Prices should be attached to works of importance, as purchases may be made. (See p. 7.)

IV. No student is to contribute more than one work in each stage, except in 23, where the number is unlimited; and it is desirable, when works are of equal merit, that the works of different students should as far as possible be selected.

V. No student can receive a *second* medal for a work in the same stage, except that of "Applied Designs"—in which stage of instruction the number of annual medals by one student is unlimited. For instance—the student who has received a medal in stage 1 in 1852, cannot send again another work in stage 1 in 1853,—but he may send a work in any *other* higher stage in which he has not been rewarded; it therefore follows, that no work of any student, in any stage for which he has already received a medal, must be sent, except stage 23.

VI. A printed list (of which forms will be forwarded to the Local Committees), properly filled up, is to be returned with the works, and a duplicate of the same to be retained in each school; it may be accompanied by any remarks or observations which are deemed explanatory or useful.

VII. For the best works produced in any of the foregoing twenty-two stages, my Lords will be prepared to sanction the award of bronze medals; and in some cases of books in addition to the medal.

APPLIED DESIGN:

VIII. With regard to the 23d stage, "Applied Design," the Examiners of 1852—in their report "suggested that all manufactured articles should be accompanied by the original design; or, when that is not possible, that the Master should certify that such design has not been materially changed in the process of manufacturing, and that he is satisfied with the mode in which the design is rendered. With respect to more absolute grounds for decision, we conceive that such works only should be rewarded as may be in conformity with the principles of taste taught by the masters and by the professor in the peculiar department."

IX. Accordingly, my Lords have determined that the foregoing conditions must be observed, and that medals, with books and certain sums of money, shall be awarded to designs produced according to the principles hereafter laid down, and for the under-mentioned classes of manufactures. Designs, or works executed in disregard of these principles and conditions, will not be eligible for reward. Prizes will be wholly or partially withheld if the works sent in in competition for them are not considered of sufficient merit to warrant their being awarded. The competitors for the prizes herein offered, must have been students in the school, through which the works are sent, during the past year, must state their age, and what length of time they have been students, and what stages of instruction they have passed through, and they must be prepared, if required, to sub-

mit for inspection their works in any of those earlier stages of instruction. The works sent in in competition must have been executed in the school, or, if in the manufactured state, be accompanied with the required certificate of the Head Master, to the effect that he has approved the design, and that it has not been injured in execution.

X. Manufacturers should understand that their **FABRICS** cannot be received for exhibition unless the design has been made by a student of the Department, and both the design and fabric are accompanied with the Master's certificate.

XI. The List of prizes for *Applied Design*, sanctioned by my Lords for the year 1853, together with the conditions of award, is as follows:—

XII. In *Calicoes, Cambrics, Muslins, Mousseline de laines*, and other printed garment fabrics, the following prizes will be awarded—

For the best four designs for any of the				
above fabrics	-	-	-	A bronze medal and 10 <i>l</i> .
For the second	-	-	-	6 <i>l</i> .
For the third	-	-	-	4 <i>l</i> .

The four designs to be mounted together on one sheet, and any studies of nature accompanying them on a separate sheet with lettered references.

The following rules must be observed in the designs for the decoration of these fabrics:—

1. The ornament must be flat, not imitative but conventional, without relief, shadow, or perspective. 2. If the decoration is derived direct from natural objects the designs must be accompanied by a sheet of imitative studies of the subjects on which they have been founded. 3. The ornament must cover the surface either by a diaper, based on some regular geometrical figure, or arise continuously out of itself by graceful flowing curves. 4. No pronounced lines must lead in the direction of breadth. 5. The effect produced by the folding of the stuff must be carefully studied. 6. The size of the pattern must be regulated by the material for which the design is intended—small, for close thick fabrics, such as ginghams, &c.; larger, for fabrics of more open textures, such as muslins, barèges, &c., largely covering the ground on de laines, more dispersed in cotton or linen goods. 7. The colours employed must be such as the manufacturer can produce, and the most careful attention given to arrange them according to their laws of harmonious relation. 8. The pattern must be properly studied as to the necessary repeats, and the means of production either by block or cylinder.

Silks.

XIII. For the best set of four designs for woven silk dresses, consisting of a coloured figure on a brocaded ground, will be awarded - - -

	-	-	-	A bronze medal and 10 <i>l</i> .
For the second	-	-	-	6 <i>l</i> .
The third	-	-	-	4 <i>l</i> .

The four designs to be mounted together on one sheet, and any studies from nature accompanying them on a separate sheet with lettered references.

The rules 1 to 6, as in calicoes, must be observed in the designs for silks, together with the following:—

The size of the pattern must be regulated by the strength of its contrasts either of light and dark or colour; the stronger the contrast the smaller

must be the pattern. The processes of weaving must be considered both as to the power of producing the arrangement of colour adopted, and as to the enrichment of the stuff by the interchange of surface, and the laws of harmony of colour must be thoroughly observed.

Carpets.

For the best design for a carpet to be woven in one piece in the border and centre (design to be on $\frac{1}{3}$ scale) will be awarded	-	-	-	-	A bronze medal and 10l.
For the best design for a carpet to be woven in breadths	-	-	-	-	6l.
The second	-	-	-	-	4l.

The following rules must be observed in the designs for the decoration of carpets:—

A carpet serves as a “ground” to relieve all objects of furniture upon it, and should be quiet and negative—without strong contrast of either form or colour. The leading forms must be so composed as to distribute the pattern over the whole floor, not pronounced either in the direction of breadth or length, all “up and down” treatments being only suitable for passages or staircases. The decorative forms must be flat, without shadow or relief, whether derived from ornament or direct from flowers or foliage. In colour the general ground should be negative, low in tone, and inclining to the tertiary hues—the leading forms of the pattern being expressed by the darker secondaries—and the primary colours or white, if used at all, only in small quantities to enhance the tertiary hues, and to express the geometrical bases ruling the distribution of the forms. The laws regulating the harmonies and contrasts of colour must be strictly attended to as well as the necessary conditions of manufacture. The mode of manufacture must be stated, whether Brussels, tapestry, or printed carpet.

Paper Hangings.

XIV. For the best design for a paper hanging will be awarded	-	-	-	-	A bronze medal and 10l.
For the second	-	-	-	-	6l.
For the third	-	-	-	-	4l.

The following rules must be observed in the designs for paper hangings:—

Paper-hanging should be treated as a background to display the furniture and other objects in the apartment. Its decoration must be subdued and unobtrusive, not inviting special attention by strongly pronounced contrasts either of form or colour. All the ornament employed must be strictly conventional, flat, and without relief; the forms may be purely ornamental or based upon natural objects; they should cover the surface equally, and where a geometrical base is used filled in with smaller forms, care must be taken so to construct these leading lines that the eye may pass continuously over the surface without break or interruption of line. The treatment of colour may consist of gradations of one hue or combinations of different hues or tints, which, however, must be in strict accordance with the laws of harmonious combinations of colour. As the colours should be regulated by the aspect of the room, and the character of the design by the nature of the apartment, whether for the drawing-room, dining-room, library, or bed-room, and also by the size of the apartment, it will be necessary that to all designs, the size and nature and proposed aspect of the apartment for which they are intended should be appended. The design should not exceed 1 ft. 9 in. wide, nor 2 ft. 7½ in. long.

Pottery.

XV. For the best modelled design for a soup tureen and dinner plate with <i>printed</i> ornament			-	The bronze medal and 10l.
For the second			-	6l.
For the third			-	4l.

The following rules must be observed :—

The best form for use and capacity must have the first attention of the designer, and then the most graceful treatment of that form. All projecting parts must have careful consideration to render them as little liable to injury as is consistent with their purpose, and all relief ornament so treated that it is not injured by the glaze. The printed ornament, which may be shown in distinct drawings if desired, must be flat and conventional, according to principles which are illustrated by the best Indian examples, but not *copies* of them. The ornament must not cover the surface too fully, but leave parts without pattern.

Metal Work.

XVI. Prizes will be awarded for the best modelled design for any useful article of ornamental metal work, either in iron, bronze, plated metal, silver, or gold, produced either by casting and chasing, by hammering, by dies, or by repoussé work and chasing, or in metal combined with inlaying or enamelling.

For the best design			-	A bronze medal and 10l.
For the second			-	6l.
For the third			-	4l.

The following rules must be observed in competing for these prizes :—

Whatever article is chosen as the subject of the design must first be carefully constructed and its form most thoroughly adapted to use, being studied for elegance and beauty of line, as well as for capacity, strength, mobility, &c. The structure of the design must be shown, in outline or otherwise, in this stage, without decoration. In ornamenting this construction care must be taken to keep the decoration subservient to, and to preserve the general form, by low relief or otherwise; the ornament must be so arranged as by its lines to enhance the symmetry of the original form and assist its constructive strength. If arabesques or figures in the round are used, they must arise out of the ornamental and constructive forms, and not be merely applied. Variety may be obtained by parcel gilding, burnishing, tooling, inlaying, or enamelling; but it must ever be remembered that repose is required to give value to ornament which in itself is secondary and not principal. Where parcel gilding or enamels form part of the design they should be shown by separate drawings.

Manufactures not included in the preceding Divisions.

XVII. For the best design, either drawn or modelled			-	The bronze medal and 10l.
For the second			-	5l.
For the third			-	3l.
For the fourth			-	2l.

The general principles already laid down for the decoration of surfaces and for construction must be observed.

XVIII. THE COPYRIGHT

Of all works is the property of the student, but the actual works to which the prizes of the Department are awarded must be preserved in the Department. The authors of them will, however, have every facility in making duplicates of them.

If any extension of the privileges of Copyright in Design should be made in the next session of Parliament to promote the exhibition of original design, the Board of Trade will be prepared to submit to the consideration of the Legislature the propriety of giving to the works of students publicly exhibited the benefits of such an extension.

MANUFACTURERS' SPECIAL PRIZES.

XIX. Manufacturers who may desire to issue prizes for any special articles of manufacture—which must be executed according to the principles laid down—should communicate with the Clerk of the Museum, at Marlborough House, London. Designs submitted for a special prize will be eligible to receive the prizes offered by the Board of Trade also.

XX. It must be understood that manufacturers who offer prizes are to have the right of purchase of the designs sent in competition for their prizes at a reasonable price. Such designs must be accompanied with a statement of the price at which they may be purchased or they will not be eligible to receive the Special Prizes.

The following SPECIAL PRIZES are offered :—

1. Messrs. LIDDIARD'S.—£10 for the best design to be printed on Cambric.

2. Messrs. ELKINGTON'S.—£10 for the best set of Models of Tea Service, consisting of teapot, coffee-pot, sugar basin, and cream ewer.

3. Messrs. JACKSON and GRAHAM.—£10 for a Six-frame Brussels or Velvet Carpet. The design may extend over two breadths of $\frac{3}{4}$ of a yard each, and be $1\frac{1}{2}$ yards in length. Scale $\frac{1}{8}$.

4. MESSRS. JENNENS and BETTRIDGE.—£5 for the best design for a Papier Maché Tea Tray. Special attention is directed to simplicity of the outline and section, for facility in the manufacture. The ornamentation to agree in the principles of the best Indian examples, some of which may be seen in the Museum of the Department.

5. Mr. LAPWORTH.—£5 for an Axminster carpet, with border; proportions as 3 to 4. Scale $\frac{1}{8}$. Also £2 for a five-coloured Brussels carpet.

October 1852.

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MARSHALLS' PATENT, PATENT, PATENT

XIX. Manufacturers who may desire to have prizes for any special articles of manufacture—whether such be awarded according to the principles laid down—should communicate with the Clerk of the Museum, Marlborough House, London. Prizes awarded for a special class will be eligible to receive the prize offered by the Board of Trade also.

XX. It must be understood that manufacturers who offer prizes are to have the right of purchase of the designs sent in competition for their prizes at a reasonable price. Such designs must be accompanied with a statement of the price at which they may be purchased or they will not be eligible to receive the Special Prize.

The following Special Prizes are offered:—

1. Messrs. Langdon & Co.—£10 for the best design to be printed on Canvas.
2. Messrs. Harrington & Co.—£10 for the best set of Models of the Service, consisting of topographical, architectural, and natural.

LONDON:

3. Messrs. Jackson and Co.—£10 for a six-figure dial in which the numbers are printed on a card.

Printed by GEORGE E. EYRE and WILLIAM SPOTTISWOODE,
Printers to the Queen's most Excellent Majesty.

For Her Majesty's Stationery Office.

4. Messrs. The Great Britain Paper Mills Co.—£10 for a six-figure dial in which the numbers are printed on a card. Special attention is directed to simplicity of the outline and section for facility in the manufacture. The ornamentation to agree in the principles of the best Indian examples, some of which may be seen in the Museum of the Department.

5. Mr. Fawcett & Co.—£5 for an Architectural capital with border; portions as to A. B. C. also £5 for a two-colored three-colored capital.

October 1852.